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THE DUSSELDORF GALLERY.



OME of the most eminent painters of modern times belong to the Dusseldorf School of Art. Though of recent date in its birth, this school has become widely celebrated, and is now an academy to which students from all countries resort for advancement in their profession. A coterie of such painters as Lessing, Leutz, Hildebrandt, Auchenbach, Camphausen, Hasenclever, Sohn, Leu, Koehler, Steinbruck, Carl Clasen, Becker, &c., &c., all acknowledging the same general principles, and consecrating to them their best powers, can but make a powerful impression on the Art taste of Europe and America; and students go to a worthy source when they seek the shades of the Academy on the Rhine for study.

It was a beneficent impulse which induced Mr. John G. Boker, an English gentleman of fine taste and large means, to attempt a collection of the works of these Dusseldorf masters into one possession, and thus save them from *immersion* in the galleries of Europe, where they would be comparatively lost, and inaccessible to the student. Placing a well-qualified agent in the field, purchase after purchase was made, until the collection assumed importance and positive character. It then claimed public attention; and agents for the European galleries and connoisseurs began to bid strongly for some of the works upon which Mr. Boker had fixed his eye. But he was not to be thwarted; and, in time, succeeded in gathering one of the most valuable collections made in modern days.

That whole collection was brought to New-York city, and there thrown open to the public. Day by day it advanced in favor, and finally became recognized as the best Gallery, by far, which this country possessed. The number of its visitors constantly increased, until it grew to be one of the standing "sights" of the great city; and it is within bounds to say, that, up to the present time, it has been seen by *one half million* of persons, impressing all favorably; while, offering a standard of excellence, it has, of course, served materially to advance the Art taste and love for the beautiful in this country.

This important property passed into the hands of the Directory of the COSMOPOLITAN ART ASSOCIATION, by purchase from Mr. Boker, in June last; and it now constitutes part of the resources of the institution. The price paid—one hundred and eighty thousand dollars—though a very large sum of money, is still believed to be less than its real value. Its cost to the original proprietor was over two hundred and thirty thousand dollars! This alone will serve to give the reader some idea of the character of this magnificent collection, whose influence will now be materially enlarged by the part it is to play in the affairs of the Association. The outlay made to attain it could only have been appropriated by the Directory in the full assurance, 1st, that it was the wish of the public that the purchase should be made, to prevent the collection from re-shipment to Europe; 2nd, that the cause of Art in America would be largely benefited by the retention of these pictures in our midst; 3rd, that the Association would receive, in return, solid benefits, by way of a zealous and widely extended patronage. After a possessorship of four months, the Directory can say they see no reason to regret their steps in the matter. The encouraging expressions made by the press, by the public at large, and by subscribers in particular, give assurance, not only of renewed confidence, but also of renewed zeal in behalf of the Association.

It is impossible to give the reader who has not visited the Gallery any idea of the variety, general excellence, and pleasing character of the collection. The Dusseldorf School aims at truthfulness to Nature and Life; and no school which has gained a recognition ever finished up pictures with such exquisite perfectness. Not the smallest leaf, the faintest impress of light and shade, the most unmarked color, the most usual or unusual development of form, escapes attention—all is wrought out with a precision and beauty in many instances truly wonderful. We do not propose, in this place, an argument on the propriety of this rigid adherence to physical truth; we note the fact, and say that the Art Lover may travel the world over to find what is more pleasing, more fit for study, more worthy of patronage than these Dusseldorf pictures. There is in them every variety of subject, and treatment, and expression. Adherence to truth and nature has produced no mere formalism, nor coldness, nor barrenness in language and con-

ception, as is apt to be the case with those who rigidly reproduce Nature; but, bringing to bear a generous spirit of enthusiasm, a profound love of the beautiful, and the inspirations of true genius, the artists at the head of the Dusseldorf Academy have elevated their work to a standard of high excellence and true dignity. This will be apparent to all who make this purchase their study. Lessing, Leutz, Hildebrandt, Hasenclever, Auchenbach, Steinbruck, Schrodter, Bewer, Gude, Sohn, Camphausen, Carl Clasen, Hubner, Volkhart, Sonderland, De Leuw, Van Oss, Schroeder, have all contributed several pictures each, giving the walls the impress of the stately galleries of the Old World which contain so many pictures from the Old Masters. Besides these there are pictures on the lists, from twenty or thirty other eminent artists of Dusseldorf, whose names, though less familiar to the public than those above mentioned, are yet honored in Europe, where their works are valued highly. Taking the whole together, we have an art-gathering which must please all tastes, no matter how fastidious. Such is the Gallery which has fallen to the possessorship of the Association.

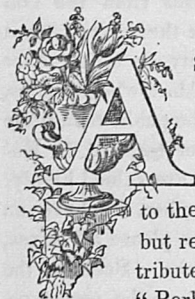
The course of the Association management is now plain and straightforward. The collection above referred to will be drawn upon, from year to year, for many of its pictures, which will be passed to the list of premiums to be awarded to subscribers. That list will be further augmented by pictures commissioned from home artists of merit, a number of whom will be busily employed by the Association. This will serve to give the catalogue of paintings for each year's awards every variety possible, while its value will be unquestioned. When, added to this yearly list of paintings, there is unusual excellence in the department of statuary, bronzes, casts, &c., it will be perceived that the Association must consummate for Art in America the sanguine hopes of its beneficence entertained by its friends.

It is not proposed that the Gallery in New-York shall lose any of its interest and value in the eyes of the public, but rather that the collection shall attract additional attention by constant purchases in Europe, to replace on the walls what may be withdrawn for the annual benefits of subscribers. This change will keep the Gallery ever fresh, while the future purchases rendered necessary will serve to introduce to America many new masterpieces and

gems of the Dusseldorf artists. This constant renewal will serve to give to American artists, as well as to the public, a School of Arts in which to profit by study, thus saving what otherwise might cost a trip to Europe to attain.

Members of the COSMOPOLITAN ASSOCIATION are all admitted to this great collection FREE; and should any of them visit New-York, let them not fail to visit this "Art Shrine," which is now awaiting their *devoirs*. The Gothic structure, 548 Broadway, one block below the Metropolitan Hotel, is the place of its location.

EMINENT EXPRESSIONS:



AS Mrs. Kirkland, Margaret Fuller, Clara Cushman, and many other eminent ladies have paid their tributes to the Greek Slave, we can but reproduce some of their tributes. Mrs. Kirkland wrote: "Perhaps no work of art ever less required vouchers. All the treatises in the world could never wipe away, or even heighten, the impression made upon the beholder by one hour's contemplation of the statue. It is most curious to observe the effect upon visitors. They enter gaily, or with an air of curiosity; they look at the beauteous figure, and the whole manner undergoes a change. Men take off their hats, ladies seat themselves silently and almost unconsciously; and usually it is minutes before a word is uttered. All conversation is carried on in hushed tones, and everybody looks serious upon departing."

Miss Cushman said: "I could have wept with a perfect agony of tears. The scene around was unheeded; the calm majesty of that perfect loveliness had brought a train of dreamy, delicious revery, in which hours might have been passed unnoticed. The simplicity and purity with which the form is veiled, as it were, take from the mind every emotion save that of admiration."

Miss Fuller remarked: "As to the 'Eve' and the 'Greek Slave,' I could only join with the rest of the world in admiration of their beauty."

Mrs. E. Oakes Smith dedicated to the statue one of her finest sonnets, which may be quoted:

"We do forget thy beauty—all the grace
Of thy most perfect shape arrests us not,
Save to enhance most melancholy thought
Thou saddest relic of thy god-like race,
Fit emblem of thy country—gyves in place
Of garlands—a mournful tenderness is wrought
All through thy frame, that, whatso'er thy lot,
Shall keep thy spirit holy as thy face.
I had not looked upon thee had a line
Breathed of the myrtle goddess of thy clime;
But such a sinless, meek rebuke is thine,
That thy mute purity abashes crime.
Thou art become a soul, sweet marble life,
A pleader for the good, not knowing evil strife."

A lady correspondent of the "National Intelligencer" said: "So perfect is the form, and so delicate the finish, you forget that you are looking at cold and lifeless marble, and yet such a sentiment of purity and innocence is stamped upon it that you lose the impression that it is nude. *It is less a mortal than a spiritual body.*"

The "National Era," in a notice of the work, said: "The sorcery of genius has expelled far hence every impure emotion. Even the dullest spirit owns the influence of this untainted atmosphere, where, for a time, the imagination and the heart cease to be of earth, earthy."

So of hundreds of notices which have been made by the press, and by our most trusty critics and excellent men. Rev. Orville Dewey, in an elaborate article on the statue, run a parallel between Mr. Powers' work and the celebrated "Venus" of antiquity. He said: "Mr. Powers' work seems to me to be characterized by a most remarkable simplicity and chasteness. Nature is his guide to the very letter. No extravagance, no straining after effect, no exaggeration to make things more beautiful; all is calm, sweet, simple nature. The chasteness in these statutes (the Eve and the Greek Slave) is strongly contrasted with the usual voluptuousness of the antique, and it is especially illustrated by the air of total unconsciousness in the Eve and the Greek Slave. This is a trait of delicacy, in my opinion, altogether higher than the shrinking attitude and action of most of the antique statues of Venus."

Want of room forbids that we should give further expressions from eminent sources. From what has been quoted, it will be perceived that the impression produced upon beholders of the statue is one of profound sympathy and purity.

He declares himself guilty who defends himself before accusation.

THE "WOMEN OF AMERICA" AND THE "COSMOPOLITAN."



CONVINCED as we are of Woman's high "mission," we should be guilty of great oversight did we fail to interest her in the Association and its endeavors to spread Art works and Art taste

throughout the country. The Directory have been solicitous, so far as they were concerned, that nothing should be left undone which could advance the best interests of the institution committed to their charge; and, to this end, they have striven to enlist the co-operation of the Women of America, by preparing for them an especial list of premiums, which will be found in the Supplement, last page. This offering of the Directory is highly honorable to all parties; and we are sure it will give that satisfaction which must induce the solicited co-operation. As editors, we have a word to add, however, in furtherance of the wishes of the Directory.

Traveling once, in the West, we chanced upon a most beautiful village, where we were compelled to tarry for the Sabbath. It was a pleasant spot for repose. On every hand were evidences of good taste, and that comfort which appeals to the spiritual sense as well as to the bodily wants. The unostentatious inn was clean as purity itself; the rooms were plainly furnished, while a few graceful crayons and pastils ornamented the walls, giving to all an air of beauty to which most cities are strangers. Surely, we thought, this is not indigenous—these people must have come from some favored locality in the East. During the Sabbath morning we went to the church, opened to the preachers of four denominations, who held alternate services. All gathered there to hear the good Word, preached as it was for Christ, and not for "the Church"—such was the unaffected charity which prevailed. The people were simple in manners and dress, but had that unmistakable air which indicated unusual refinement. Our curiosity was excited, and we made bold to ask of the host at the inn who those people were—where they came from, &c., &c. His reply was, that "they came from all sections of the country, he